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ICELANDIC LITERATURE.

The Thrymskwitha (The Lay of Thrym). Translated from the Edda by FRANK EGBERT BRYANT. Lawrence, Kan., 1904-5. 8vo., 15 pp.

There have been several previous translations of the *Thrymskwitha*. But whilst the original form has been at least six times reproduced in German, no such attempt had been made hitherto in the English language. We therefore appreciate all the more this recent publication where the alliterative form has been preserved.

As Mr. Bryant remarks in the Introduction, he has endeavored "to reproduce as far as possible the ideas, the form, and the spirit of the original poem." He certainly succeeded in accomplishing this difficult task. The slightly forced and far-fetched character of one or two alliterations could scarcely be avoided; cp. st. 12, 4: Me wouldst thou think Man-crazy quite; st. 16, 3: Me would all Ases Unmanly call.

The footnotes in the present translation are instructive; yet we feel that, on the whole, more allowance might have been made for the reader's intelligence as well as for his knowledge of Germanic mythology.

Let us hope that Mr. Bryant will find leisure to continue his work in the near future, so that we may look forward to an English rendering in alliterative form of the whole Edda.

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DR. HANS GERHARD GRÄF: *Goethe über seine Dichtungen*. Versuch einer Sammlung aller Aeusserungen des Dichters über seine poetischen Werke. Zweiter Theil: Die Dramatischen Dichtungen. Erster Band, Frankfurt, Rütten & Loening, 1903. 8vo., pp. xxii, 443. Zweiter Band, *ibid.*, 1904, pp. vi, 643.¹

In the second part of his great work on Goethe Gräf undertakes to present all of the poet's utterances concerning his dramatic works. He has

¹ Cp. *M. L. N.*, vol. xvi, p. 182, and vol. xvii, p. 217.

now accomplished half of this task with the same wonderful control of his vast material and an even more pronounced tendency towards most minute accuracy than was shown in the first part. The utterances on *Faust*, e. g., which in Pniower's *Goethes Faust*—which paved the way for that part of Gräf's work—numbered 977 and with running commentary filled 295 pages, here amount to 1182, and with explanations occupy over twice as much space, there being among the additions such important unpublished material as Goethe's autograph marginal notes in the *Soufflirbuch* for the first performance of *Faust* in Weimar in 1829 and two choruses composed by him for the same occasion. The conversations are no longer given according to the latest editions of Eckermann and the great collection of Biedermann, but more accurate readings are secured by always going back to the original prints. Events in the diary are not simply given under the date when they occurred, but an effort has been made to define the exact part of the day when they took place, and accordingly the time between 4 or 5 in the morning, when Goethe used to rise, and 11 in the evening, when he retired, has been divided into eight sections. On the other hand the vast mass of accumulated material has forced the author, much to his own regret, to follow a less satisfactory plan with regard to the letters from Goethe's correspondents, reviews and other matters which served to illustrate the poet's own utterances. A mere bibliographical reference and a short summary have often taken the place of a full extract, but in the case of *Faust*, the reader will be happy to notice, these restrictions have not been so rigorously adhered to as to be seriously felt.

Since Goethe's dramatic works, completed and fragmentary, number almost one hundred, they have been distributed over four volumes. Volume one contains the 16 dramas which come first in the order of the alphabet, most space being allotted *Epimenides Erwachen*, *Egmont*, and *Claudine von Villa Bella*. Volume two is almost entirely taken up by *Faust* and closes with *Die Geschwister*. All dramas except *Faust* must here be passed over without going into detail. Their treatment is up to the standard of the rest of the work, and particular acknowledgment is due to the author for the attention he has paid to their performances on

the Weimar stage during the time of the poet's own management. About *Faust* first a few suggestions of additions and changes, then a word concerning some of the many matters of interest in which it abounds.

There would not have been any need of the following remarks, as far as they refer to *Faust* itself, if the author had known Minor's excellent review of Pniower's *Goethes Faust*, Gött. gelehrte Anzeigen, 1900, vol. 162, 1, pp. 220-245, a simultaneous article in MOD. LANG. NOTES, 1900, pp. 129-134, and a study in Americana Germanica, vol. III, pp. 1-26, entitled, *The Evolution of the Classical Walpurgis-Night and the Scene in Hades* followed by *Additional Remarks on the Evolution, etc.*, in the same volume, pp. 212-218.

P. 11, l. 23. Add a reference to Minor, l. c., pp. 222 f., where attention is called to the fact that with writers of the time between 1720 and 1769 allusions to the Faust legend and the 'Volks-schauspiel' are 'geradezu typisch.'

Pp. 58-59. Pniower's plea (l. c., pp. 44-53) that the appearance of portions of Schink's *Faust* induced Goethe to resume work on his own drama, and that, contrary to all contemporary evidence, this was done as early as 1796, is cited without a hint as to its untenability. Pniower's arguments, both with regard to Schink and a resumption of the work in 1796, were disproved by Minor, l. c., pp. 237 ff., and MOD. LANG. NOTES, l. c., pp. 129 f.

P. 112, note 1. Compare Minor's refutation of Pniower, l. c., p. 241 f.

P. 275, note 1. Gräf suggests that the distinction of an 'Oben,' 'Hüben und Drüben' and 'Unten' made by Schubarth, *Zur Beurtheilung Goethe's*, vol. II, pp. 14 f., between the qualities of man¹ recurs 'in einem etwas anderem, aber doch

verwandten Sinne' in the 'drei Ehrfurchten' for what is 'über uns,' 'uns gleich' and 'unter uns' in the pedagogical province of the *Wanderjahre*, which Goethe wrote a few months after having read Schubarth's thoughtful book with warm appreciation. This suggestion does not bear close investigation, for Schubarth here simply distinguishes between the moral, intellectual and material (sensual) qualities of man, while Goethe's three references are said to form the basis of the pagan, philosophical, and Christian religions. Moreover the moral, i. e. highest part of human nature, would correspond to the pagan, i. e. lowest form of religion, and *vice versa* the material (sensual) part of man to the Christian, i. e. highest religion which has as yet been attained.

P. 550, note 3. For more than one reason it would not even seem possible that the Faust Goethe handed to Eckermann April 14, 1830, comprised all of acts one and two. It is all but certain that it was the 'Heft' entitled '*Classische Walpurgisnacht erstes Mundum*'' still extant as H 74. (Amer. Germ., l. c., pp. 9 ff.)

P. 553, note 1. The supposition that Goethe's 'Neue Resolution wegen Faust' of June 15, 1830, might perhaps concern the scenes sketched in Paralip. 157 is entirely correct. Considering all circumstances, the new resolution was that those scenes which had always been intended for the second act should be transferred to a prologue of the third. (Amer. Germ., l. c., p. 25.)

These are all matters which have seemed to call for a slight change or addition. In the following attention will be drawn to some of the very many details which render Gräf's work particularly valuable.

Pages 8-10 present a survey of the most important 'Bühnen-Einrichtungen' of *Faust* up to the present time.

Pages 22-31 furnish very useful comparative tables of the separate scenes and their sequence in

Eigenschaften des Menschen ein. Alle Richtungen derselben, als Expansion gegen Welt und Natur, erzeugen das Wissen und die Wissenschaft; wie die Sammlung in derselben Sphäre die Kunst, die Poesie bewirkt.

Endlich bilden die sämtlichen sinnlichen Eigenschaften des Menschen das Unten seiner Natur. Hier ist also die Base enthalten, wie in den sittlichen Anlagen der Gipfel.'

¹The passage, which is not quoted *in extenso* in Gräf's work, reads as follows:

[p. 14:] 'Denn, um . . . den Werth jener verschiedenen menschlichen Anlagen zu bezeichnen, so lassen sich dieselben in ein dreifaches Verhältniss bringen, und in einem Oben und Unten, Hüben und Drüben vertheilt finden.

Das Oben nehmen die sittlichen Eigenschaften des Menschen ein; der Gipfel, das Höchste menschlicher Natur bezeichnet sich hier von selbst.

Sodann nehmen das Hüben und Drüben [p. 15:] bald mehr realer, bald ideeller Art, die sämtlichen geistigen

the *Urfaust*, the *Fragment*, and the completed First Part; they are followed on the next page by a short survey of the most important external differences of the three versions.

Pages 474-500 deal principally with the preparations for the first representation of the First Part of *Faust* at Weimar, and it is in this connection that the marginal notes in the 'Soufflirbuch' and the two choruses referred to above are published. The Weimar Soufflirbuch, Gräf explains, is a manuscript copy of the 'Bühnen-Einrichtung,' devised by Klingemann for the first actual performance of the First Part of *Faust* on the stage, which memorable event had occurred at Braunschweig in the beginning of 1829. It was purchased by the manager of the Weimar Theatre together with the music belonging to it in view of the intended performance. The text of the book was carefully looked through by Riemer, perhaps in connection with Durand and Eckermann, and then submitted to Goethe, who only gave his opinion on some mooted points and for the rest, as he expressed it elsewhere, was 'passiv, um nicht zu sagen leidend.' The music was passed on by Eberwein who, finding it too meagre, was called upon to compose some himself. Goethe was satisfied with the final result of his efforts, promised him some additions and in consequence sent him the two new choruses, the text of which has only been preserved in Eberwein's partition. The first is a chorus of spirits beginning *allegro* after l. 1740, 'Blut ist ein ganz besondrer Saft.'

'Und er wird schreiben?
Ja, er wird schreiben.
Er wird nicht schreiben.
Nicht! nein, nein!
Er schreibt! er schreibt!
Und zwar mit ganz besonderm Saft.'

The other chorus is a chorus of angels which begins *andante dolce* after the voice 'Ist gerettet,' and is preceded by other music announcing 'die grauen volle Handlung des weltlichen Gerichts.'

'Im Wolkenschoos gebettet,
Im Wolkenschoos gebettet.
Heran! Heran!
In Engelsarmen
Entsühnt zu erwarmen,
Find' Erbarmen,
Erbarmen, Erbarmen.'

Not only Klingemann's direction 'sinkt ster-

bend nieder,' but also Margaret's last exclamation 'Heinrich! Heinrich!' is crossed out in the Soufflirbuch, so that the chorus closes the tragedy. (That this does not imply that Margaret escapes the supreme penalty on earth will perhaps be shown on another occasion).

Pages 503 f. Gräf proves the fictitious character of an interview Alexander Dumas the Father claims to have had with Goethe in summer, 1829.

Pages 526 f. A passage from Riemer, *Mittheilungen über Goethe*. Berlin, 1841, vol. i, p. 346, not recorded among the 'Conversations,' makes it probable that the Mothers found in Plutarch's Moral Writings have hovered in Goethe's mind ever since he read of them in Karlsbad in 1811.

It is difficult to resist the temptation of continuing these extracts, but this review must close. There is a great number of works and commentaries which are full of subjective statements concerning *Faust*, many of them quite valuable, but there is no greater storehouse of objective facts bearing upon the growth of the poem and, it may be added, furnishing more new touches towards the picture of the poet himself than the book under discussion, and, although the information it gives is disconnected, the reader never misses an experienced and trusty hand which cautiously guides him through the labyrinth of details.

A. GERBER.

Jena.

Thackeray in the United States, 1852-3, 1855-6. Including a record of a variety of Thackerayana. By JAMES GRANT WILSON. With six score illustrations. And a bibliography, by FREDERICK S. DICKSON. 2 Vols., 6½ x 9½, pp. xviii + 372, and x + 403. \$10, net. Dodd, Mead and Company. New York. MDCCCIV.

In the *Century Magazine*, for December, 1901 (vol. 63, pp. 221-237), appeared an article by J. G. Wilson, entitled "Thackeray in the United States. The First Visit;" and in January, 1902, the same periodical (vol. 63, pp. 334-354) contained "The Second Visit." Out of, or about, these two brief accounts have grown the two volumes